Eugene O'Neill's *The Emperor Jones* in the Context of Magic Realism

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ABSTRACT

This study aims at showing Eugene O'Neill's attempt to find a medium which satisfies his needs as a dramatist. At the beginning of his career, he began as a writer of realistic plays. But his attempts to find answers to all the big questions in life made him believe that he should try to put in his plays exaltation and an urge towards life which is derived from dream-like realms. Therefore, and without him knowing that, he produced anew dramatic trend that might be read in the context of magic realism.

This study analyses O'Neill's *The Emperor Jones* (1920) and his adoption of non- realistic methods which disrupt the prevailing theatrical conventions and produce this new trend (magic realism) that might be found almost anywhere in the play. O'Neill has a gift to mingle expressionism with magic realism by using the fantastic form of dream to the extent that he verge, upon the stream of consciousness of the protagonist, Brutus Jones. He also objectifies the subjective experience of his hero by introducing the Jungian concept of the collective unconscious, which suggests the residual memory of African culture and the capitalism of the hero.

O'Neill's obsession with the underside of human experience is a revolutionary imprint in the modern theatre. Therefore, *The Emperor Jones* is a good representation of the issue of fear and the process of Jungian individuation in both the personal and racial past of O'Neill's protagonist, which the heart of the matter in the magic realism.

خلاصة البحث

ترمي هذه الدراسة إلى عرض محاولات يوجين أونيل لإيجاد وسيلة ترضي حاجاته ككاتبٍ مسرحي.كتبَ أونيل في بدايةِ مهنته المسرحيات الواقعية؛ ولكن محاولاته لإيجاد الإجابة عن كل الأسئلة المتعلقة في الحياة، جعلته يعتقد بأنه لا بد من أن يُدخل في مسرحياتهِ كلاً من الشعور المفرط والاندفاع نحو الحياة

والمُستمدينِ من الأحلام. وبناءاً على ذلك، ومن دونما قصد منه، فقد أنتج أونيل شكلا دراميا جديداً يكاد إلى الواقعية السحرية أقرب.

تبحث هذه الدراسة مسرحية اونيل **الإمبراطور جونز**(1920) و تبنيهِ للأساليب اللاواقعية التي تهز التقاليد المسرحية السائدة وتنتج شكلاً جديداً من الواقعية السحرية. ويمكن إيجاد هذا النزوع في كل موضع من المسرحية. لقد كان لدى أونيل الموهبة بان يمزج المذهب التعبيري مع الواقعية السحرية من خلال استخدامه الشكل الوهمي للحلم، بغيه الاقتراب قدر المستطاع من التداعي الحر لأفكار ومشاعر شخصية البطل بروتس جونز. واستطاع أونيل أيضا أن يجعل الخبرات الشخصية موضوعيه لبطلهِ وذلك بنقاشهِ لمفهوم غوستاف يونغ عن اللاوعي الجمعي، والذي يشي بدور تراكمات الثقافة الأفريقية من جانب والرأسمالية الطارئة لدى البطل.

إن هاجس أونيل عن الخبرة الداخلية للإنسان أحدث بصمة ثورية في المسرح الحديث. لذا فان مسرحيه **ألإمبراطور جونز** تعدُ تمثيلاً جيداًً لمسالة الخوف وعملية الشخصنه في كل من الماضي العنصري والذاتي لتلك الشخصية، الأمر الذي يعد قطب الرحى في الواقعية السحرية.

Literature of the twentieth century is exemplified by the configuration of various movements that reflected the essence of a complex period, when different social, political, cultural and individual aspects appeared on the scene. Indisputably, every literary movement made an attempt to apply its own ways of expression, forms, symbols and the treatment of certain essential issues. However, after the era of realism and in the threshold of Two World Wars, many writers began to challenge pure reason, searching for the ways to combine reality with fantasy. In this regard, magic realism is a literary movement of that period, which opposes the conventional portrayal of reality and produces its own understanding of human existence. It allows the "real" and the "fantastic" to be accepted in the same stream of thought.

Magic realism was introduced in the 1920's by Frans Roh, a German art critic in his work *Nach-Expressionism. Magiscer Realismus. Probleme der neusten Europaische Maalerei* (1925). In painting, magic realism is used interchangeably with post- expressionism. According to Roh, magic realism "employs various techniques that endow all things with a deeper meaning and reveal mysteries that always threaten the secure tranquility of simple and ingenuous things."[1] Roh described a group of painters who are categorized generally as post- expressionists. Their arts focused on the sense of unreality produced by extreme clarity and extra-large focus. Prominent English–language fantasy writers have stated that "magic realism" is only another name for fantasy. It is "like a polite way of saying you write fantasy."[2] The fantastic element was adopted frequently for encompassing the often phantasmagorical political realities of the 20th century. Initially, the term fantastic was originated in the structuralist theory of critic Tzveton Todorov in his work *The Fantastic* (1973). He described the fantastic as being the hesitation of characters and readers with questions about reality. He stated that this genre drove the hesitation toward one of two decisions which he titled as the uncanny or the marvelous:

The person who experiences the [fantastic] events must opt for one of two possible solutions: either he is the victim of an illusion of the senses, of a product of the imagination – and the laws of the world then remain what they are; or else the event has indeed taken place, it is an integral part of reality- but then this reality is controlled by the laws unknown to us.[3]

However, in Amaryll Beatrice Chanady's book *Magical Realism and the Fantastic Resolved versus Unresolved Antinomy* (1985), she distinguishes magical realist literature from fantasy literature. In fantasy, the presence of the supernatural code is perceived as problematic, whereas in magical realism the presence of the supernatural is accepted. It had been slightly designated by writers such as Gabriel Garcia Marquez in his novel *One Hundred Years of Solicitude* (1967) and the Cuban novelist Alejo Carpentier. The ghost in Marqueze's *One Hundred Year of Solitude* (1967), for instance, is presented as an ordinary occurrence; the reader, therefore, accepts the marvelous as normal and common. Chanady states that "magical realism is …characterized first of all but two conflicting, but autonomously coherent, perspective, one based on an "enlightened" and rational view of reality, and the other on the acceptance of the supernatural as part of everyday reality."[4]

When Roh's book was translated into Spanish in the late 1920's, this term gradually entered literary studies. It began to attract South America and it was successfully utilized in literature since 1940s to reveal the realistic outlook of American nations. As a challenge to post-colonialism and the dominance of European cultural values in various countries of South America, some writers created literary works that began to reflect a new vision of reality that was later regarded as magical realist realism. Carpentier was the first to introduce magic realism as a literary form. He fused it with his concept of "marvelous real" in the preface to his novel *The Kingdom of this World* (1957). Though he was influenced by the European Surrealists[5], he opposed them when he saw that the marvelous was something real in Latin American Culture. His aim was to show how, marvelous things were made possible. Wendy B. Faris and Lois Parkinson Zamora, when introducing magical realism, observed that

Roh's emphasis is on aesthetic expression, Carpentier's on culture and geographical identity. Despite their different perspectives, Roh and carpentier share the conviction that the magical realism defines a reversionary position with respect to the generic practices of their times and media; each engages the concept to discuss what he considers an antidote to existing and exhausted forms of expression.[6]

Yet, Angle Flores, a literary theorist, in "Magical Realism in Spanish American Literature" believed that magical realism should focus on the field of the literary text. He said that magic realism was an "amalgamation of realism and fantasy."[7] Consequently, a clear difference could be

observed among these three writers. Flores and Roh were erecting the poetics of magic realism while Carpentier emphasized cultural concerns or a politics of magic realism. The main differences between the politics and the poetics of magic realism were exceedingly apparent. The politics of magic realism demonstrated the unusual world of Latin America torn between civilization and primitive state, modernity and antiquity, social conflicts and cultural unity. It detected also on cultural colonialism, orientation, and the contrast between various worlds, and historiographic metafiction. The poetics of magic realism focuses on the harmony between past and present, reason and emotions, reality and fantasy. Its theme is often imaginary, somewhat outlandish and fantastic and with a dream-like quality. It blends mysterious erudition, the element of surprise, time shifts, complicated plots, labyrinthine narratives, myths, fairy stories, expressionistic and even surrealistic description.

In view of this combination, magic realism is characterized by these features which can be clearly seen in the works of an American playwright Eugene Gladstone O'Neill (1888-1953). O'Neill used magic realism without knowing the meaning of the term. He wanted to provide an insight into topics including changes in American culture and society during the first half of the 20th century by shedding on the psychological and philosophical implications of life after the World War. O'Neill, as Robert F. Whitman observed,

was always exploring, always hoping to find a medium of communication that would satisfy his needs both as a dramatist and as a man. The search led him into strange ways, and down dead ends; but the diversity and violence of both his techniques and his subject matter tend to hide some of the unifying threads which bind together all his work.[8]

O'Neill believed that the only way to escape from reality was through insanity, drink, drugs, and dreams. He used different forms as: realism, expressionism, naturalism, symbolism, and fantasy. Still, he found "an idiom in which to express the human tragedy."[9] He strongly thought that there was a conflict between man's ambitious and hard life which holds back man's dream. Man's dreams were unfulfilled.

O'Neill's plays introduced the technique of magic realism into American drama. When people watched his plays, they used words like "electricity" or "magic". His play *The Emperor Jones* (1920) is a distinct example of

magical realism which has a powerful dramatic characterization of an individual destroyed by two conflicting desires in his nature. First, he is a self-confident Emperor then he is a frightened Negro haunted by his past. By utilizing expressionistic technique and magic realism, O'Neill mingled those two conflicting desires with the hidden and subconscious elements in man's nature. Eugene M. Waith believed that O'Neill's dramatic inventiveness included "both the feeling for theatre which enabled him to hit upon highly effective devices for the staging of his plays, and another kind of imagination which enabled him to find situations corresponding to his various concepts of the human dilemma."[10]

The plot demonstrated the play is divided into eight scenes. There are six scenes filled with expressionistic monologues revealing Jones's thoughts, visions, hallucination, and fears. Instead of beginning with Emperor Jones and his throne, the play concerned with his earlier life. Thus, this middle section is the main part of the play and the "woven narrative in which there is not an instant does not hold one's attention."[11]

Examples of hybridity[12] occur often in the first scene of the play which is different from the middle scene and the end. O'Neill uses that part of the play as an "exposition" which helps the audience to know more information about his main character, Brutus Jones. This character is a black former Pullman porter who kills two people, one black and one white and he is imprisoned, he escapes to a Caribbean island, and after two years he sets himself as emperor by means of his cunning.[13] During Jones's conversation with Smithers, it becomes clear that Smithers has helped him by hiring him years ago.

In scene one, Jones tells Smithers that he killed a white man in the United States:

Maybe I goes to jail dere for gettin' in an argument wid razors ovah a crap
game. Maybe I gits twenty years when dat colored man die. Maybe I gits in
'nother argument wid de prison guard who was overseer ovah us when we're
walkin' de roads. Maybe he hits me wid a whip an' I splits his head wid a shovel an' runs away an' files de chain off my leg an' gits away safe. Maybe I

does all dat an' maybe I don't. It's a story I tells you so's you knows I'se de
kind of man dat if you evah repeats one word of it, I ends yo' stealin' on dis
yearth mighty damn quick![14]

(I, P.1038)

Magic realism demonstrates the author's lack of clear opinion about the precision of events and the credibility of the world views expressed by the characters in the text. O'Neill tries to convey a message here when he uses the repeated word "may be". This word suggests that Jones's information at the beginning of the play may be false, creating thus a sense of mystery about this emperor. He behaves like "a Nietzschean superman" whose "pride in superior capabilities is coupled with a strong contempt for other people."[15] From his speech, it is clear that he knows how to talk like an emperor and to rule the blacks. Edwin Engel notes that Jones "is Negroid only in physical appearance….He is, rather, the American success story in black-face. His rise to wealth and power, from stowaway to Emperor in two years, had been achieved by virtue of his possession of none of the characteristics commonly associated with the Negro"[16]
O'Neill's description asserts Jones's duality. On account of this, Jones has personified himself as both the colonizer and the colonized. His African aspect stresses the notion that the Negro is a good laborer as a slave, while his strength of character represents his European traits and imperialistic expansion:

He is a tall, powerfully-built, full-bodied Negro of middle age. His features are typically Negroid, yet there is something decidedly distinctive about his face—an underlying strength of will, a hardy, self-reliant confidence in himself that inspires respect.

(I, p.1033)

From the history of colonization, the colonizers exploited the new world as they were armed with superior technology. They conquered the world, while black people in Africa or South America were working as slaves. Consequently, this play calls attention to the racial oppression that actually exited in America the 1920s. Smithers's expression, for instance, is "one of unscrupulous meanness, cowardly and dangerous" which

represents racist attitudes that were present in O'Neill society (I, p.1031). Smithers in the opening scene assumes that the peasant woman sneaking through the throne room must have been stealing a bit. At the end of the play, he describes all black people as: "Blarsted fat 'ead"(VIII, p.1060). The contrast and the harmony between colours can be seen clearly in the opening scene. Jones appears with his red-and blue uniform with gold chevrons and leather boots; his pearl-handled revolver contains five lead bullets and a silver one. This uniform can fit in the white room walled with mirrors, white floor and garishly red throne, a huge chair made of uncut wood but it will contrast the dark green forest of the next scenes. The palace carpet is red; so are Jones's trousers. Michael Hinden in his essay "The Emperor Jones: O'Neill, Nietzsche, and the American Past" noticed that the

red [is] also the color of the native woman's bandana handkerchief, Smither's nose when colored by the "native rum," and the painted body of the witch doctor who accosts Jones in the forest. Scarlet, then, suggests the Dionysian phase of Jones's divided nature, linking him not only with a lost past, but with the vitality of the native community over which he presume to rule.[17]

In his high uniform, Jones decides that he will make his escape a foot. When he loses his way, he takes off his uniform and tramps on it. His big patent leather boots are no longer comfortable, so he discarded then to run faster from the drumbeat. As time passes he beholds specters of the past. In Scene VI Jones's clothing has been torn. This final form makes him return to his primitive origins which he deserted.
Expressionism[18] revalued the conception of the primitive. They believed that the human beings had lost their humanity because of the effects of the industrialization. To save the humanity of any man, the expressionists suggested that the character should return to the original world. Interestingly, O'Neill denied any knowledge of German expressionism before the writing of this play in 1920. In a 1926 interview with Malcolm Cowley, O'Neill said, "when [*The Emperor Jones*] was produced in Germany, it was called "expressionistic," as if I had been trying to imitate Werfel or Hasenclever. As a matter of fact I had never heard of expressionism until long after the play was written. Its technique grew naturally out of my own problems."[19] But O'Neill was familiar with earlier

experiments in dramatizing subjective experience like the works of Strindberg and Alice Gerstenberg and his play *The Emperor Jones* introduced a number of techniques of theatricalizing subjective experience, such as the use of scenery that represented Jones's state, and the use of sky dome to create light effects, the use of drums, representing the human conscious, and changing of emotional states. Hence, O'Neill tries to connect the land with Jones who escapes from the civilized world to the forest. His "journey into the forest is a journey of missed opportunities, a series of failure to discover the reality of his condition"[20] The action of the play moves backwards and forward in place and time in harmony with the thought of the character. The expressionists emphasized the stream of consciousness instead of a dramatic sequence of events. They explored the source of conduct until reality became sub-conscious and a character mere abstraction. They believed that not all speech reveal the working of the mind, that's why the expressionistic playwright depends on slips of tongue, dreams, and informal moments of the character. To understand the inside of the character, the playwright uses symbols, metaphors, fable, noises, flickering light and recurrence of the same sound which depict the conflicts of wills. O'Neill once said that "the theatre should be a source of inspiration that lifts us to a plane beyond ourselves as we know them and drives us deep into the unknown within and behind ourselves. The theatre should reveal to us what we are." [21] Much magic realism relies on ancient belief system and superstitious atmosphere. The primitive native people in the play are presented as gullible in their belief that Jones could only be killed by a silver bullet. It is through the cunning manipulation of those "superstition" that Jones has been able to gain control over the native citizens. Earlier, when native could kill Jones, the latter said he could not be killed but with a silver bullets. And he has reinforced that belief by casting for himself a silver bullet and "when de time comes I kills my self wid it." (I, p.1036) Accordingly, the silver bullet is a symbol of white civilization, of Jones's violence and his fate. As Lem tells Smithers: "Lead bullet no kill him. He got um strong charm. I cook um money, make um silver bullet, make um strong charm, too" (VIII, p.1061). This bullet symbolizes the essence of the self of the protagonist. Travis Bogard in his essay "Contour in Time" observes that

The first title of *The Emperor Jones* was *The silver Bullet*, an indication of the importance of the bullet in the play's design. Jones's bullet is his

emperorhood epitomized in a single destructive symbol; it is his talisman, his rabbit's foot, his fate. When it's gone, he must go to his death.[22]

Consequently, the silver bullet represents his identity. It is a symbol of his myth-making ability. Shooting many apparitions indicates that he refuses to face the truth of his downfall. This action bestows "a great irony of the plot, for Jones's determination not to submit to the revelations of his visions only drives him deeper into the forest and brings him closer to the brink of panic."[23]

O'Neill uses sounds and light and other effects to create an expressionistic world that reflects Brutus' savage nightmare. The sound of "faint, steady thump of a tom-tom, low and vibrating" (p. 1041) which is heard from the distant hills should be contrasted with the silence of the empty palace. In Scene One Smithers reminds Jones of how quiet the palace is. He rings the bell twice for the servants but no one comes. He tells Jones that the blacks on the island have rebelled against him. Jones is forced to fly from his palace into the tropical forest to a place where he has hidden the money he has accumulated from the taxes he has imposed on the people. His flight to the jungle is accompanied by the rhythmic sound of drums. The drum beat

starts at rate exactly corresponding to normal pulse beat—72 to the minute –and continues at a gradually accelerating rate from this point uninterruptedly to the very end of the play.

(I, p.1041).

It begins as a war drum. But in scene VI, the sound becomes the cadence for the black slaves carried by a ship to America. Consequently, the audience will feel that this sound is like heartbeat. Carme Manuel believed that

the hunting forest and the tribal drumbeat –instead of serving to underscore Jones's inner struggle, function, as an inept chorus unable to reveal Jones's dissociation or antagonism. This "chorus" anchors, fixes him to racially stereotyped inner conflicts arguably occasioned by his arrogant mimicry of white mores.[24]

Time also explains Jones's states of mind during his journey to the forest and it is a powerful theatrical element in the play. The changing of light creates complexity and variety. First, the play begins late-afternoon light.

As the play progresses, Jones feels that the light is harsh. In Scene II "a wall of darkness" greets him at the forest's edge, and Scene III a "barely perceptible, suffused eerie glow" of moonlight surrounds him when Jeff appears. In scene IV, the walls of the forest close in, darkness falls, and Jones flees in terror when the sound of the tom-tom increases in beat. The changing of light in every scene provides the audience with more experience to challenge and imagine. The play relates the day-night cycle with human existence. John Henry Raleigh believes that the play "follows the day-night cycle quite explicitly, beginning in the afternoon (confidence), night (terror, disintegration, retrogression), dawn (retribution)."[25]

The balance between natural and supernatural is closely connected with the previous features of magical realism; writers of magic realism use literary techniques to prove that supernatural elements are normal for the protagonists who live within the magical reality. Accordingly, fantasy in this play is so real that is almost impossible to separate the realm of fantasy from the realm of reality.

O'Neill was interested in the theories of Carl Gustav Jung.[26] This is reflected in the collective unconscious of the black race. Diya M.Abdo elucidated two layers of the unconscious psyche within Jones's soul by saying

that Brutus Jones is above all an individual who attempts to better himself and successfully make his mark on the world, as all human beings seek to do. His struggle is against the demands of a collective African experience imposed upon him and ultimately a struggle to retain his selfhood as an individual.[27]

A masterly presentation of the process of fear was apparently shown. When Jones has fled the palace and started wandering through the forest in rapid regression to primitivity. He is confronted by frightening hallucinations. Thus, the forest is part of the psychological action. Jones is caught and killed by the natives who find him at the same place where he originally entered the forest; apparently he had gone round in a circle. As a result, the play's form has been described as cyclical because the first scene appears to be an objective reality, shifts towards Jones's subjective experience, and then returns to the objective reality. The forest, as Robert F.Whitman observes, "is not just a place *where* something happens to

Jones; it is part of *what* happens to him of the superficies of civilization"[28]

Jones's journey becomes very Jungian when the forest in the play becomes a metaphor of the psyche. The moaning winds, the closing forest, the glimmering road, the ghostly shape of tress like the ancient ship become a tangible projection of Jones's rising panic. The tom-tom becomes part of the psychological action. At first it is the call to war; then it merges into Emperor Jones' vision of slaves. Finally it becomes his own throbbing. The "Little Fearless Fear" in Scene II stands for Jones's general anxiety. These fears are black and shapeless like "a grub worm about the size of a creeping child," "glittering eyes can be seen"(I, p.1046). These shapes move with painful effort. Their mocking laughter "like a rustling of leaves" contrast sharply with the loud report of Jones's gunshot, and these gunshots stands in contrast with the clicking of Jeff's dice in Scene III and the silence of the guard's whip and the convicts' shovels in Scene IV. The whole idea is as Frieda Fordham clarifies, "a journey when man must meet with his shadow, and learn to live with the formidable and often terrifying aspect of himself."[29]
O'Neill wants to arouse guilt within Jones and forces him to face the truth about his identity. Jones sees a vision of Negroes chained, working on the road supervised by a white man. Their appearance does not fully confirm that they are slaves. They are not visibly fettered but create such an impression only by their gestures and postures. Jones thinks he will assist the white man by managing the slaves. Instead, he is ordered to work.

The prison guard points sternly at Jones with his whip, motions him to take his place among the other shovelers. Jones gets to his feet in a hypnotized stupor. He mumbles subserviently.

(IV, p.1050)

Jones is surprised and he shoots the white man who disappears. Next, Jones sees another illusion of black chained slaves sitting in rows wailing, waiting their slavery. Jones joins their rhythm and his cry rises louder than the others. The next illusion is when Jones confronts a slave auction. He believes that he is merely a spectator, until he realizes that it is he, who is being auctioned. The ghostly figures are all dressed in Southern costumes of the 1850s. "The planter raise their fingers, make their bids.

They are apparently eager to possess Jones," (V, p.1053) who Jones loses control and goes wild.

what you all doin', white folks? What's all dis? what you all lookin' at me fo'? what you doin' wid me, anyhow? Is dis a auction? Is you sellin' me like dey uster befo' de war?

(V, p.1053)

Without a shred of doubt, magic realism is regarded as an implicit criticism of society and its dominant forces. O'Neill here compares Jones's action with United States of America. Both sink down and fall. In O'Neill's eyes, Jones is both a victim and a victimizer who tries to redeem his wound by adopting the mask of the white oppressors. This corrupts his own soul. In Scene VII, Jones finds himself on the banks of the Congo, almost naked, before a low stone alter. Feeling that he has been in this sacred place before, he kneels fearfully before it. As O'Neill said:

I'm going on the theory that the United States, instead of being the most successful country in the world, is the greatest failure….Its main idea is that everlasting games of trying to possess your own soul by the possession of something outside of it, too. America is the prime example of this because it happened so quickly and with such immense resources. This was really said in the Bible much better. We are the greatest example of for what shall it profit a man, if he shall gain the whole world, and lose his own soul.[30]

The final complex theme in magic realism is the carnivalesque. This concept celebrates the body, the senses, and the relations among humans. It refers to cultural manifestations including the language and dress of South America and Europe, dance and music. An example of the carnivalesque spirit of magical realism in the play is the dancing of the Witch-Doctor, a medicine man of a primitive society. He is old wearing a fur of small animal tied about his waist. His body is smeared with red colour, he has antelope horns on his head, and he has a bone rattle and a "charm stick" made of white cockatoo feathers. When the Witch-Doctor appears, Jones is hypnotized by his drumming and the dancing. Jones sways with him which indicates that Jones is to be sacrificed to the dark god who comes up from the water in the form of a huge crocodile. Many

interpretations can be made for this crocodile. It may symbolize Jones's primitive self or represents, his pagan response to the world, or his inner conflict. However, Jones's last act is to defy the sacrifice and shoot the crocodile with his remaining silver bullet.

Jones does not call on the gods of the Witch-Doctor, but he calls upon that Baptist God. Finally he calls Jesus. This means that Jones adopted a new God of Christianity while the Witch-Doctor is trying to lead him toward a submission to the dark gods of his racial unconscious. According to Jung, he believed that human psyche is by nature religious. He asserted that man "needs to experience the god-image within himself and to feel its correspondence with the forms that religion gives to it."[31]This experience is the most vital and the most overwhelming that can happen to man, and without some anchor he may be swept away. Jones does not realizes that and when he refuses to "accept the crocodile god, [he] condemns himself to a spiritual as well as a physical death."[32] As a result, Jones wastes his silver bullet by firing the crocodile, but he does not know that he is shooting the final clue of his identity.

In conclusion, the play is almost perfect example of magic realism, through which the individual and racial memories of Jones are objectified. O'Neill's treatment of human character depends on three levels: the cultural, the psychological, and the spiritual levels. These levels offer a brilliant study of a soul's unraveling. Hence, he called his drama as "drama of souls."[33]

In this disengagement from reality, the play witnesses the undoing of a man's constructed persona in the moment of surrender to death. The character, setting and dialogue all combine to interpret man's fate in the contemporary world. By the use of magic realism, O'Neill has universalized his theme. His protagonist is a representation of the Everyman who seeks absolute power for his own personal gain. Thus, Jones's destiny is universal. At the end of the action the audience can discover the universal man.

NOTES

[1]Franz Roh, 'Magic Realism: Post-Expressionism', in *Magical Realism - Theory, History, Community*, ed. by L. P. Zamora and W.B. Faris .Durham: Duke University Press, 1995, pp.15-32, p.15.

[2]"Terry Prachett by Linda Richards". Januarymagazine.com, 2002. www.onlinenovelstore.com retrieved February 17, 2008.

[3]Tzvetan Todorov, *The Fantastic – A Structural Approach to a Literary Genre*, Richard Howard (trans.), New York: Cornell University Press, 1973, p.25.

[4]Amaryll Beatrice Chanady, *Magical Realism and The Fantastic –Resolved Versus Unresolved Antinomy*, New York: Garland Publishing Inc., 1985, p.21-22.

[5]Surrealism is most distanced from magical realism in that the aspects that it explores are associated not with material reality but with the imagination and the mind. It attempts to express the inner life and psychology of human thought art.

[6]Lois Parkinson Zamora &Wendy B. Faris (ed.), p, 7.

[7]Luc Herman, *Concepts of Realism*, Columbia: Camden House, 1996, p.131.

[8]Robert F. Whitman, "O'Neill's Search for a 'Language of the Theatre' ", *Twentieth Century View,* ed., John Gassner Prentice, N.J: Englewood Cliffs, 1964, p.142.

[9]Ibid., p.143.

[10]Eugene M. Waith, "Eugene O'Neill: An Exercise in Unmasking" in *Twentieth Century View*. ed. by John Gassner, Prentice N.J: Englewood Cliffs, 1964, p.29.

Mordaunt Hall, 'Paul Robeson in the Pictorial Conception of Eugene O'Neill's play: "The Emperor Jones"', *New York Times*, September 20/1933, www.Answers.com , p.1 of 3. [11]

[12]Hybridity is one of the most important features of magical realism
[13]The character of Jones is modeled after Toussaint L'Ouverture (1746-1803), the Haitian revolutionary leader and a former slave, deceitfully mistreated by the French.

[14]Eugene O'Neill, *Complete Plays, 1913-1920*, ed. Travis Bogard, New York: Library of America, 1988. References for the play up to, hereafter cited in the text, are to this edition.

[15]Gabriel Poole, ' "Blarsted Niggers!" The Emperor Jones and Modernism's Encounter with Africa'. Vol.18, Nos.1&2, Boston: Suffolk University, spring/ fall 1994, ed.Frederick Wilkins Boston: Suffolk University , < www.eoneill.com>, p.3.

[16]Edwin Engel, *The Haunted Heroes of Eugene O'Neill*. Cambridge: Harvard University Press, 1953, p.49.

[17]Michael Hinden, "The Emperor Jones: O'Neill, Nietzsche, and the American Past", *Eugene O'Neill Newsletter*, No.3, S.33, 1980, p, 3.

[18]Expressionism is a movement which began in Germany during the teens and surface on the American stage in the early twenties which sought to express emotions rather than to represent external reality and represented states of human consciousness and explored the psychology of complex feelings.

[19]Malcolm Cowley, " Eugene O'Neill: writer of Synthetic Drama." *Brentanto's Book Chat* (July/august 1926); rpt. *Eugene O'Neill: comments*

***on the Drama and the Theatre*, ed. Ulrich Halfmann. Tubingen: Gunter Narr Verlag, 1987, pp.68-69. , p.17.**

[20]Frederick Wilkins (ed.), "*The Emperor Jones*", *Eugene O'Neill Newsletter*, Vol.III, No.3, Boston: Suffolk University, January, 1980, <www.eoneill.com>.p.5.

[21]Virginia Floyd, "Introduction", *The Plays of Eugene O'Neill*: *A New Assessment*, New York: Ungar, 1985, p.xxv.

[22]Travis Bogard, "Contour in Time": *The Plays of Eugene O'Neill*, Oxford: Oxford University Press, 1992, p.2.

[23]Michael Hinden, p.4.
[24]Carme Manuel, "A ghost in the expressionist Jungle of O'Neill's The Emperor Jones" , *African American View*, March 22,2005,www.findarticle.com , p.9.

John Henry Raleigh, *The Plays of Eugene O'Neill*, New York: Random House 1954, Vol.3, p.17-18. [25]

[26]Jung was the most-well known pioneers in the field of dream analysis. He considered the process of individuation necessary for a person to become a whole. This process is a psychological process of integrating the conscious with the unconscious while still maintaining conscious autonomy. The personal unconscious has been forgotten or repressed while the collective unconscious contains the memory of all human kind. Man should meet the archetypes of the collective unconscious and face the danger of succumbing. The unconscious then will present itself as a strange, wild, chaotic, fantasies, dreams and visions which can appear from time to time.

[27]Diya M.Abdo, "*The Emperor Jones*: A struggle for Individuality", Vol.24, Nos. 1&2, ed., Frederick Wilkins, Boston: Suffolk University, spring 2002, <www.eoneil.com>, p.2.

[28]Robert F. Whitman, p. 149.

[29]Frieda Fordham, p.4-5.

[30]Barrett Clark, *Eugene O'Neill: The Man and His plays*, New York: Dover, 1947, pp.152-153.

p.3. [31]Frieda Fordham,

[32]Margaret Loftus Ranald, "Emperor Jones: commentary", 1999, www.eoneill.com., p.1.

[33]Marc Manfort, *Transgressive Itineraries: Postcolonial Hybridizations of Dramatic Realism*. Bruxelles: Pie-Peter Lang, 2002, cited in www.book.google.com, p.14.

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